

## BUYING FOR THE HOME, THE NATION, AND THE FAMILY: WOMEN, EDUCATION, AND CONSUMERISM (1863-1922)

MONA RUSSELL  
GEORGETOWN UNIVERSITY

### INTRODUCTION

**M**y dissertation focuses on the rise of consumerism, and in particular, the development of the Egyptian woman as a "housewife" and "consumer" from 1863 to 1922. I will examine the relationship between both the educational system and the media, on one hand, and what women are buying for their homes, what they are being told their homes should look like, and what they are being told their roles within the home should be, on the other hand. Changes in the household mirror larger changes in society. The spread of capitalism in Egypt brought significant changes to the social structure, which in turn were manifested in the development of the household. New conceptions of "housewifery" developed alongside

the new households, and increasing numbers of goods and services available to more women.

### THE HOUSE THAT ISMAIL BUILT

Consumerism has always existed amongst the upper class as a means of distancing itself from the lower classes. What changes in the latter part of the 19th century is the amount and the extent of this consumerism. My project begins in 1863 with my examining how the household of the Khedive Ismail set the pace for the introduction of a new style of consumerism and a new form of education for women. Studying Ismail's consumption of new ideas, foods, products, etc., does not mean that the whole of Egypt followed suit in a bizarre sort of trickle-down pattern. It is useful, however, for understanding the aspirations of the ruling class and its impact upon their decisions about the way Egyptians should be educated.

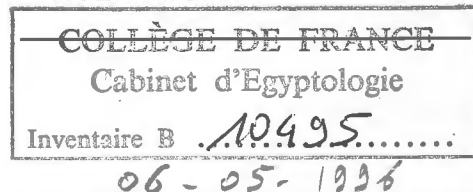
Even those with only a casual interest in Egyptian history are well aware of Ismail and his extravagance. In terms of his own household, Ismail built himself a new residence, fashioning it in what he considered to be the latest European style. To find out

what he bought for his house, one need only examine his correspondence with European merchants: cigars of the highest quality; the finest wines, champagnes, cognacs, and whiskeys; expensive perfumes; gourmet foods; photographs of both his family and of places around the world; new gadgets and machines; objects of art and jewelry for himself, his mother, and the princesses; health and beauty products, and elegant

(CONTINUED ON PAGE 11)

## CONTENTS

BUYING FOR THE HOME, THE NATION, AND THE FAMILY: WOMEN, EDUCATION, AND CONSUMERISM by Mona Russell	1
NEWS FROM CAIRO	2
NEWS FROM NEW YORK	3
DEVELOPMENT NEWS	4
BOOK REVIEW	5
DELUXOR	6
HOLD THE DATE	16



## EGYPTIAN ANTIQUITIES PROJECT UPDATE

While we have been continuing our current conservation efforts in close collaboration with the Supreme Council of Antiquities (SCA), exciting new developments are underway with the completion of our approvals for Cycle Two funding. The Cycle process is complex and time-consuming, involving the Egyptian Antiquities Project, the American Research Center in Egypt Oversight Committee, the SCA and an inter-agency U.S. government committee. Nevertheless, the process ensures participation and fairness to all applicants.

The range of approved projects is broad and includes awards of conservation efforts at Abydos, Dakhleh Oasis and the Valley of the Kings for the Pharaonic period; the conversion of SCA buildings at the Alexandria Maritime Museum into a submerged artifacts conservation laboratory; the conservation of a Sabil-Kuttab in close proximity to our area conservation at the Bab Zuwayla; recording and publication of threatened Islamic inscriptions; and the preparation of a map at 1:500 with ground plans of all the monuments in historic Cairo.

### PROGRAMS FOR SCA PERSONNEL

The first phase of programs for personnel of the SCA has been successfully completed. Dr. Diana Craig Patch led ARCE's Field School season at Memphis during the summer. Egyptian and US archaeologists teamed to supervise seventeen SCA inspectors in the latest techniques of excavation and recording. Another



Field School, 1995. Photo by Ted Brock/ARCE

season will begin in March 1995.

For the second program, eight SCA museum staff traveled to Washington, DC for a specialized, tailor-made course in museum management. The Friends of the Fulbright Commission and the American Association of Museums developed the program that sent the participants on a three-week course of lectures, seminars and discussion followed by a three week practicum at a specially selected host institution. Another group will travel for a similar course in the summer of 1996.

### ISLAMIC CAIRO

In Islamic Cairo, the focus of our area conservation, we have reached the end of our period of study with three monuments. At Zawiya-Sabil Farag Ibn Barquq, complete specifications for conservation of the fine stone, the organic material, and the roof and building stone have all been prepared. In addition, Dr. Saleh Lamei's Center for the Preservation of Islamic Heritage has been involved

in a time-consuming process preparing specifications for tender. Using a comprehensive format based on the Construction Specifications Institute standards, it will provide a uniform

means of preparation of specifications for this and future monuments, thus simplifying and speeding up the process. The specifications are in both Arabic and English. He has also prepared a model contract and will act as our representative for work on site. These voluminous documents are under review now. We

will pre-qualify potential contractors.

At both the Bab Zuwayla and the Mosque of Saleh Tala'i, photographic and historic documentation is complete with architectural documentation still to come. Conservation architects have studied both monuments and prepared scopes of conservation. Cleaning, documentation, drawing and measuring has started on one of our newest projects, the exquisite Sabil Kuttab Nafisa al-Bayda, built in 1796, just inside the Bab Zuwayla. This charitable institution, used to dispense water to the public on the ground floor and act as a Koranic school on the first, was built by a wife of Murad Bey, a Mamluk actively involved in the war against the invading French under Napoleon.

In the Bab Zuwayla area, a ground water specialist is investigating the ground water in order to find possible solutions for the high water table. The same specialist has been reviewing the ground water problems in the Babylon Coptic area of Cairo. Six

(CONTINUED ON PAGE 8)

### NEW CALIFORNIA CHAPTER

A new chapter is being formed in Northern California! The first meeting of ARCE, Northern California was held at UC/Berkeley on Nov. 9, 1995, and presided over by Carol Redmount and Marie Buttery. On Jan 25, 1996, the Northern California chapter hosted their first lecture: "Hidden Treasures," given by Joan Knudsen discussing the Hearst/Reisner Egyptian Collection of the Phoebe Hearst Museum. For membership information, call Paula Terrey at 510-865-5626.

### ARCE TO PARTICIPATE IN THE EXPLORERS CLUB ANNUAL DINNER

The Explorers Club, that bastion of fearless travel and exploration inhabiting the Upper East Side of Manhattan, will be honoring archaeologists and others working in Egypt at its annual dinner in March 23, 1996. These dinners are famous events, held in the Ballroom of the Waldorf Astoria Ball, and are preceded by a hour-long hors d'oeuvres/cocktail featuring fabulous and exotic foods from all over. This year ARCE will be having a booth at this dinner—as part of its year-long membership drive.

### NEW BOARD MEMBER

David O'Connor, the Lila Acheson Wallace Professor of Ancient Egyptian Art at the Institute of Fine Arts, New York University, rejoins the ARCE Board of Governors after a hiatus of several years. He has recently been appointed to represent NYU, which is a Research Supporting Member of ARCE. Welcome back, David!



### FELLOWS IN EGYPT 1995-96

The following ARCE fellowships were awarded for research in Egypt during 1995-96: National Endowment for the Humanities Senior Fellows: Paula Sanders (Rice University), who also is serving as "Islamicist in Residence"; Bojana Mojsov (The Brooklyn Museum), who also is serving as "Archaeologist in Residence"; Samira Aboul Hajj (New York University); Mary Ann Fay (Virginia Military Institute); Devin Joseph Stewart (Emory University); Ford "Egyptian Development Fellows": Khaled Nezar Adham (Texas A&M University); Nabil Mohsen Osman Kamel (University of California at Los Angeles); Ahmed Kassem (Washington State University); Magda Abdel Moneim Shaheen (University of California, Los Angeles); United States Information Fellows: Katherine Pfeiffer (University of Massachusetts at Amherst); Salwa el-Shawan Castelo-Branco (Universidade Nova de Lisboa); Daniel Crelius (California State University); Cynthia Gray-Ware-Metcalf (University of Virginia); James Rosberg (Massachusetts Institute of Technology); Samuel H. Kress Fellow in Egyptian Art and Architecture: Bethany Joelle Walker (University of Toronto).

### WILLIAM WARD AND THE MUSEUM SPECIALIST AWARD

Thanks to a special grant from the United States Information Agency, William Ward, emeritus Chief Designer of the Cleveland Art Museum (he designed, among many exhibitions, the Amenhotep III exhibition in Cleveland that was so striking), was enabled to travel to Egypt to consult with Dr. Mohamed Saleh of the Cairo Museum on the reinstalla-

tion of the Egyptian jewelry collection (that is, all the jewelry minus the jewelry recovered from King Tutankhamun's tomb). Bill spent two periods of time in Cairo: the first three weeks in October 1995 were spent assessing the space and the collection and coming up with a design; the second, in January-February 1996, to oversee the building and installation of the new cabinets. Funding for the construction of the cabinets is being provided by a special grant from the Friends of Fulbright.

### NEWS FROM THE EXHIBITION

162,000 was the attendance count at the Los Angeles County Museum of Art at the close of "The American Discovery of Ancient Egypt" (January 21). The exhibition opened on November 5, 1995. During its stay in Los Angeles, it attracted wide coverage in the local media, and during the weekends and the closing days, long lines of people formed to gain entrance to the galleries. The Museum shop also reported high sales on all Egyptian goods, as well as of catalogs. The exhibition is next due to open in St. Louis on February 29th. It has received a number of important reviews, including most recently in The Art Newspaper.

### CATALOG OF THE EXHIBITION

The catalog of "The American Discovery of Ancient Egypt" makes a major contribution to an understanding of American archaeology, and is beautifully designed and illustrated. Those of you who will be attending the annual meeting in St. Louis will be able to purchase a copy at the Museum Shop. However, it is now is available from us at a special

(CONTINUED ON PAGE 10)



## MEET ME IN ST. LOUIS

St. Louis, with its famous Gateway Arch rising on the banks of the Mississippi, is host city to the 1996 Annual Meeting from April 12 to 14. Once a crossroads of the Midwest for riverboats and trains, it is still a thriving airport hub city. Its revitalized downtown features the meeting's official hotel, the Hyatt Regency St. Louis, which is the restored Union Station. Capturing the grandeur of a bygone era, the lobby, formerly the station's Grand hall, has a six-story barrel-vaulted ceiling with frescoes, bas-reliefs, gilt and stained glass. This elegant setting will be the site of the reception and banquet on Saturday night.

The conference sessions will be held at the St. Louis Art Museum where the exhibition "The American Discovery of Ancient Egypt," co-organized by ARCE and the Los Angeles County Museum of Art will be on display. The museum is in Forest Park, not far from Washington University, co-host of the conference with the museum. A packet of information with the preliminary program will be sent out to members in early March. The meeting promises to be an exciting one; we hope to see a great many of our members there.

## ARCE/SOUTHERN CALIFORNIA CONFERENCE

This past November, the Southern California chapter hosted a symposium on "Origins of the Egyptian State and the Preservation of Its Legacy," coinciding with the opening of the ARCE/LACMA show, "The American Discovery of Ancient Egypt." The conference was opened

by Farouk El-Baz showing his work in the Western Desert. He speculated that wind driven formations may have provided the inspiration for the Pyramids. Fekri Hassan discussed the use of desert animals as icons of kingship and religion symbolizing the triumph of order over chaos. Zahi Hawass spoke about royal tomb architecture from mastabas at Abydos through the glorious Pyramids at Giza. Mark Lehner talked about the "New Archaeology" of Lewis Binford and Barry Kemp's studies, also showing slides of a household he had unearthed at Giza. The subject of the conservation of Egyptian monuments was addressed by Drs. Hawass,



Left to right: Fekri Hassan, Zahi Hawass, Noel Sweitzer, Farouk El-Baz, at the conference on the "Origins of the Egyptian State".

Hassan and El-Baz. Dr. Zahi Hawass talked of the need to conserve that which had already been excavated; Dr. Hassan proposed preventing further damage by channeling runoff, clearing vegetation and closure of sites, such as the great Pyramid at Giza to allow time for desalination and dehumidifying and Dr. El-Baz described remote sensing as a device for examining sites without disturbing them. The conference in conjunc-



Terry Walz (l) with Kent R. Weeks at a reception in November after the Egyptologist's lecture at the Metropolitan Museum of Art.

tion with the opening of the LACMA exhibit made for an exciting weekend. Kudos to Noel Sweitzer for her hard work.

## EVENTS, PAST AND FUTURE

The fall season of guest lectures included the presentation of recent scholarly work by Donald Redford (Recent Excavations at Mendes: An Update), Josef Wegner (Abydos, Osiris and Senwosret III: New Discoveries at the Mortuary Complex of Senwosret III), and Elena Pischikova (The Tomb of Nespakashuty). Two lectures by ARCE staff presented updates on two important ARCE projects: Diana Craig Patch, director of the Field School, described the first season of the ARCE Archaeological Field School in Egypt—its origins and goals, its organization and some of the experiences and evidence that the participants discovered. Mark Easton, ARCE director in Cairo, gave an update on the Egyptian Antiquities Project with slides shown for the first time in this country.

The winter/spring lecture season was kicked off by Terry Walz who

(CONTINUED ON PAGE 7)

## THE RESTORATION AND CONSERVATION OF ISLAMIC MONUMENTS IN EGYPT

EDITED BY JERE L. BACHARACH

THE AMERICAN UNIVERSITY IN CAIRO, 1995, vii-ix, pp. 1-188 (of which 75 pages are illustrations)

BY CAROLINE WILLIAMS

ADJUNCT LECTURER  
COLLEGE OF WILLIAM AND MARY

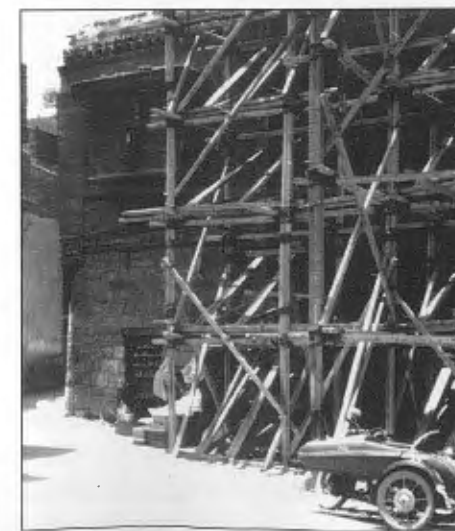
This book is about the Islamic monuments of Cairo, a city with an architectural legacy that stretches from the 9th to the 19th century; in which some of the largest, and best, and most varied groupings of monuments in the Islamic world survive in an historic urban environment which still retains echoes of erstwhile grandeur. But this legacy, threatened in the past 50 years by human-made assaults, such as a rising water table from increased sewage and water use, the comings and goings of a growing population, the corrosion of air and traffic pollution, and undermined by lack of care and concern, was in October 1992 visited by a natural disaster: an earthquake, which caused collapse, displacement, fissures and cracks in domes, minarets and facades, and generally aggravated pre-existing structural deficiencies.

Scholars and experts who care about this magnificent heritage met in June, 1993 under the organizing sponsorship of the American Research Center in Egypt (ARCE) to discuss what could be done to restore and conserve these monuments. This volume is the result. In it, fifteen papers have been divided almost

equally into two parts. Each part begins with a general essay on priorities and procedures. The first part deals with restoration, that which has already been done. The second part, on conversation, outlines the problems of specific buildings and the needs of future work.

The challenges to repairing Cairo are very great, and involve tough questions and sustained procedures. How should one repair buildings which are part of a living, bustling socio/economic environment? How should one repair the fabric of a building while still preserving its historic spirit? With 400 monuments in an area roughly five kilometers square, where should one begin and what does one concentrate on? How should one balance the offer of international expertise and moneys with national pride and priorities? How should one upgrade this historic core without making it prey to selfish and shortsighted development schemes? How should one restore, maintain and promote this historic/traditional area without incurring the censure of radical Muslim activism?

For a quarter of a century the preserving of historic Cairo has been on



the international agenda. The results merit cautious optimism. General concern, expressed in both professional involvement and work done, has broadened. The Preface points out that in a conference in preserving Cairo in 1978, the alarm was voiced only by foreign art historians and, out of fourteen papers, only one was by an Egyptian; in June 1993, there were twenty-nine formal presentations, of which more than half were by Egyptians, and more than half by scientists and engineers. In the past 20-odd years the German, Polish, Danish and Italian missions have restored a total of 13 buildings. Studies and works in progress include 9 more, with the French and the Americans as new participants. The work of the German Institute of Archaeology has set award winning precedents which are in general adhered to by the other foreign archaeological teams: focus on a cluster of monuments rather than on single, scattered, isolated buildings; work in collaboration with the Egyptian Antiquities Organization (now the Supreme Council of Antiquities); study the historical sources; train and retain local craftsmen in old skills; preserve as much of the historic substance as feasible, while maintaining technical reversibility; return the buildings to an appropriate if not original daily use; encourage collaborative pride and effort in the local neighborhood. In addition, the Germans have received funding support from specific cities in Germany. At the other end of the restoration spectrum is the work of the Bohras, which has been generally decried as 'not conservation but new creations' (pp. 16, 24, 78).

May this book reach a wide audience and historic Cairo be saved!

## LUXOR WAS NEVER LIKE THIS

BY MARY E. MCKERCHER

For travelers to Egypt, a pyramid looming out of the desert as the plane descends is a familiar sight. But a black, shiny pyramid with a medieval castle next door could only mean Las Vegas. For Las Vegas has been infected with Egyptomania, along with King-Arthur-mania (that medieval castle is the Excalibur Hotel), pirate-mania (Treasure Island presents an hourly sea battle between pirates and the navy) and Roma-mania (Caesar's Palace—say no more). No longer just the haunt of gamblers, Las Vegas has become an enormous theme park with lots to keep the kiddies busy while their parents take a fling at blackjack.

Of the "themed" hotels, Circus Circus's Luxor Hotel is surely one of the most spectacular: a 30-storey black glass pyramid from whose apex a beam of light shoots as night that can be seen (so they say) in Los Angeles. For anyone with an interest in ancient



The Luxor Hotel, Las Vegas, complete with sphinx, fountains and obelisk.

Egypt, it is also one of the most amusing. The sphinx looming at the entrance has a striding blue-eyed pharaoh between its paws and a driveway under its belly. Since the Luxor's designers felt the original was too small for their pyramid, this sphinx is 50% larger than its Giza counterpart. Did I mention that in the evening laser beams shoot from its eyes to play on the fountain before it? Then there are the colossal statues and the avenues of ram sphinxes, which make some of the tourist "antiquities" for sale in Egypt look positively authentic. The small step-pyramid-as-fountain in the garden is also pretty good.

Inside is even more fun. Scenes from Theban tombs decorate the walls back of a cashier's booth, while a marsh hunting scene adorns a stairwell. These paintings—and the fowl-ing scenes flanking the main fountain outside—are surprisingly well done;

the hotel's painters seem to have been more talented than its sculptors. Even the reproductions of 19th century paintings aren't bad, including Roberts' view through the portico of Edfu on the stairway to the casino. The two animated talking camels at the check-in desk are realistic but a bit much, even if they are sort of appropriate on the banks of the Nile that flows around all four sides of the lobby level. If you want, you can take a Nile cruise with an earnest guide explaining the "monuments": Abu Simbel, the Luxor Temple colonnade and other miscellaneous bits of scenery.

The casino itself, aside from its sheer size, its hieroglyph-bedecked ceiling and some painted decoration and lotus and papyrus columns, is pretty standard. (Do not try, as I did, to photograph a particularly good bit of ceiling by lying on the floor of an

empty blackjack pit: the very large security guards were NOT amused!) Of course, the slot machines have names like "Golden Cobra" and "Valley of the Queens", and some are flanked by Tutankhamun telamons or topped by reclining Anubises. And life-size gilded deities do line the wall of the central banking area, while snakes writhe up the sides of the ATM machine (protective cobras or Edenesque symbols of temptation? I was never sure). Aside from all this, however, it's the usual chaos of clanging bells and clinking coins. The upper levels are more interesting.

For one, thing, all the corridors open on the interior of the pyramid. This is not fun if you are an acrophobe, as I am, but the view is worth a temporary phobia fit. How often do you look down on a seven-storey Mayan-ish temple (in the "Crypto-Egypto" style) standing beside an obelisk that is near a reduced New York skyline, all of this inside a pyramid?

"Crypto-Egypto"? That's what they call it. You see, the hotel is really an archaeological site. The archaeological theme even carries over to the restrooms: the men's has an Indiana-Jones-like figure painted at the entrance, the ladies' a dashing female equivalent. Isn't that clever? Anyway, the expedition has uncovered an ancient, high-tech civilization of which pharaonic Egypt was but a pale shadow. A large sign informs you that the temple is actually the entrance to the remains of this lost civilization, which lie several thousand feet below. To create the civilization's artifacts, according to the videotape on sale in the hotel, the designers took Egyptian motifs, modernized them, then built their temple, sets and props out of sophisticated materials so things wouldn't look handmade.

Enter the temple and you enter the first of three theatrical presentations that take you from past to present to

future. For the first show you are strapped into a simulator that shakes, rattles and rolls in time with what is appearing on the screen. The second combines live action and movies and the third (I believe) is all movie. If this is a bit too much, you can do the traditional Las Vegas thing and take in the floor show ("Winds of the Gods") in one of the hotel's seven restaurants.

For kids and techno-game freaks, a whole level is devoted to arcade games, most seeming to involve shooting at things or riding vehicles that bounce, jounce, spin and turn. We gave this floor little attention as I am not a game freak and rather enjoy being able to hear. This is an incredibly noisy level. It almost makes the casino seem like a haven of peace and quiet. Still, the people playing were enjoying themselves.

And for those of you who simply must shop, the hotel offers a little of everything—clothing, jewelry, antiques, souvenirs with the Luxor logo—in short, more Egypto-stuff in one place than you ever imagined. There's even a replica of Tutankhamun's tomb that you can pay to enter if you want to salve your conscience by doing something "educational" (I avoided the temptation). If all this isn't enough, you can visit Caesar's Palace Forum down the street: a shopping mall done up like a Roman town with temples, a talking Bacchus fountain and even a Cleopatra's Barque restaurant, with Cleo appearing as a ship's figurehead.

On one level, the Luxor Hotel is simply another Las Vegas casino/theme park. On another level, however, it is a manifestation of the western world's Egyptomania that has created its own mythological beliefs about ancient Egypt for the past two millennia. In fact, the Luxor is a magnificent example of the way the Land of the Pharaohs can be adapted to fit the needs of modern science fiction and New Age mysticism. ■

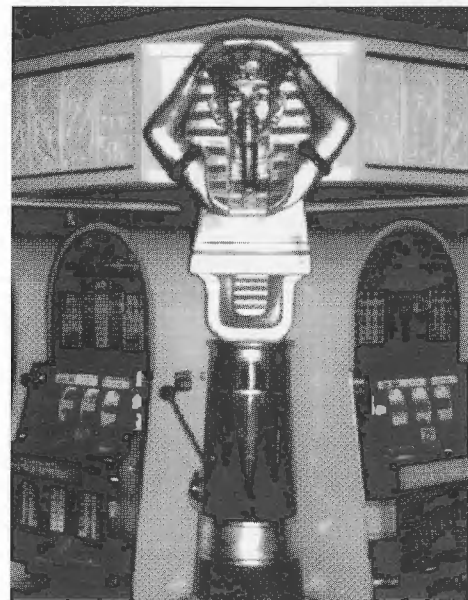
## DEVELOPMENT NEWS

CONTINUED FROM PAGE SIX

based his talk on the exhibition that had been at the Los Angeles County Museum of Art "The American Discovery of Ancient Egypt." Using slides of prominent pioneers of American archaeology, Terry illustrated the development of interest in Egypt and the resulting discoveries that are beautifully exemplified in the exhibition. On January 21, ARCE and the Westchester chapter of the Archaeological Institute of America cohosted a lecture by Mark Lehner on the building and raising of obelisks. For a documentary, a team of Americans and Egyptians tried to replicate the working methods of the ancients. The enormous difficulties, the grueling labor and the brilliant engineering that were required were amply shown by his slides. The crowd, which had turned out despite a snowy night, was very enthusiastic. On January 31, Briant Bohleke ably replaced Bob Bianchi, who was unable to return to New York for his scheduled lecture. He presented a critique of the book and recent television program *Pharaohs and Kings* by David Rohl.

Upcoming events sponsored by ARCE include a film workshop on film and society in contemporary Egypt, a seminar on the sea peoples of the ancient world, a guest lecture on early stone statuary and the evolution of canonical sculpture, a lecture series on Djoser's step pyramid complex and a symposium on the royal Ptolemies. ARCE Executive Committee member Edna R. Russmann will give a series of lectures on Egyptian art at the Metropolitan Museum of Art in March. For more information about these events, consult the ARCE Public Programs schedule or call the office (212-529-6661). ■

Elaine Schapker



Slot machines with Tutankhamun telamon.



## NEWS FROM CAIRO

CONTINUED FROM PAGE TWO

exploratory boreholes will be dug in al-Fustat, which lies upstream of the Coptic area in order to determine the ground stratigraphy and the movement of ground water better.

### OTHER CAIRO PROJECTS

In the old Jewish quarter of Cairo, we have completed historical and photographic documentation of the synagogue of Hayim Capusi. We are currently assessing a scope of conservation prepared by two conservation architects.

For the past several months, Prof. Brown Morton III, a historic conservator has been studying the Bayt al-Razzaz in historic Cairo in conjunction with Alaa el-Habashi, EAP's Technical Research Intern Adjunct. He has collated ARCE's archive of good architectural drawings and photographs and is documenting the existing conditions of the over one hundred seventy-five rooms in the 15th- to 18th-century palace. We have received his written recommendations and are assessing the alternatives.

### ALEXANDRIA

In Alexandria, the first phase of the conversion of the outbuildings of a palace of the uncle of King Farouk, now the Maritime Museum, has been completed. These four buildings will be used as a conservation lab for the treatment of submerged artifacts.

### LUXOR

Chicago House started in November, 1995, the process of conservation of the stone fragments from the upper registers of the Colonnade Hall at Luxor Temple with the same conservator who conducted the initial field work.

Also in Luxor, the team scheduled to conduct a feasibility study for the protection of the Valley of the Kings

from flood and water damage is ready to start once final clearances have been given by the SCA.

Work will start this winter on the last phase of necessary conservation of tomb KV55. This is an undecorated tomb which contained poorly preserved objects and human remains.

### SINAI

In Sinai, we are finalizing the details of two different projects. Dr. Fred Wendorf of Southern Methodist University will lead a team into central Sinai in March of 1996 to survey, record and recommend for conservation a series of prehistoric sites that are threatened by new irrigation projects. These sites are some of the few cultural remains from this period when people and technology traveled the land bridge between Africa and the Near East.

We will also be sending a technical team to the north to assist the SCA in its valiant work in the face of the construction of the El-Salaam Peace canal. Many of the sites from all historical periods have been or will be obliterated by the digging of this canal. In March 1996 a team of surveyors, architects, ceramists, a photographer and a documents manager will travel to East Qantara to work side by side with the SCA teams that are excavating these sites.

### DAKHLIH OASIS

At Dakhleh Oasis this winter a geotechnical specialist and a conservator will tackle the problems in the two Pharaonic decorated cave tombs at El-Muzzawaka. Although the plaster on the walls is strong and in good condition, as are the scenes painted on them, it is gradually detaching itself from the bedrock matrix of the caves. This project will develop, for the first time in Egypt, a program to separate the plaster from the bedrock and keep it within the cave in its original location. Not only can the tomb be reopened, but the technology devel-

oped here can be applied to many other Egyptian cave monuments.

### OUTREACH

On January 15, Vice President Al Gore visited the Mosque of Saleh Tala'i and the Bab Zuwayla. Accompanying him and explaining the joint conservation projects were Dr. Fahmy Abdel Alim, Head of the Islamic and Coptic Sector of the Supreme Council of Antiquities and Chip Vincent. At the same time, Bill Remsen was showing the Ibn Barquq project to USAID Administrator Brian Atwood and to U.S. Ambassador to Egypt Edward L. Walker, Jr. We have also conducted site visits with SCA, U.S. Embassy and USAID officials and a delegation of Jordanians. Briefings have been given to Robert Pelletreau, U.S. Assistant Secretary of State and Tom DeLay, the House Majority Whip.

We have been continuing our outreach efforts through lectures given by Bill Remsen at the American Institute of Conservation, by Alaa el-Habashi at ARCE on the work of the Comité and Brown Morton at ARCE, who spoke on his UNESCO work in Indonesia. Mark Easton presented a paper on the EAP at the International Conference on Egyptology in Cambridge, England in September and a public lecture at NYU in New York on December 4, 1995.

At the end of the year we will regretfully lose Alaa el-Habashi, the EAP Technical Adjunct Research Intern. He has completed his work with us and is returning to the University of Pennsylvania to pursue his Ph.D. in historic preservation. We all knew this when he started, but are sorry he is unable continue with us longer. We hope he has gained as much from us as we have from him. It is very pleasing to think that the subject of his dissertation will be the Comité Conservation des Monuments de l'art Arabe, the Egyptian and international group that spent eighty years

monuments in Cairo. It is safe to say that without their work, historical Cairo as we know it today would not exist. Alaa goes with all our good wishes.

### THE TENT MAKER'S BAZAAR

FRAN VINCENT  
CAIRO RESIDENT

My husband celebrated his fiftieth birthday last year and he requested, what I considered at the time to be rather extraordinary, a bedspread from the Tent Maker's Bazaar. It had to be of traditional Islamic design and in the Ramadan colors of red, blue and green on a cream background. I was shocked. The loud colors and bold design would create a very powerful and dominating focal point, so I played around with some lesser colors, only to realize that those do not truly work with Islamic design. The bedspread was ordered and presented. It is magnificent, very powerful and dominating, but the room is now alive and vibrant with the warmth of a good friend and we absolutely love it.

Douglas Sladen in 1911 wrote, "You cannot leave Cairo without visiting the Tent Maker's Bazaar, which leads



Tentmaker's Bazaar. Photo: Chip Vincent/ARCE

from Bab Zuwayla to one of the most beautiful and ancient streets, the Sharia Kasabat Radwan. It is here that they make the superb awnings used in the huge pavilions in which the Khedive's ministers and the great dignitaries of Islam hold receptions at the Moulid of the Prophet, and on similar occasions. Men and boys sit working at them all day long in a hundred shops. You would think that all of Egypt abode in tents, but immense quantities of them are needed for the pavilions of the Moulid, and the decorations of a rich Arab's house and hotels like the Cataract of Aswan, where they know the value of local color and use hundreds of yards of them".

The hundred shops have dwindled to a handful and the street is called the Sharia Khayyamiyya. Yet men and boys still sit cross legged in small cupboard-like shops and it is in this Bazaar, the last covered one in Cairo with mashribeyya oriels protruding from the second story, where one can feel the Middle Ages. Since 1911 changes have taken place, the mass production of awnings has diminished particularly with the production of printed textiles. With the onset of tourism and the fight for survival by these artists and artisans, one sees more pillow cases, wall hangings, bedspreads and anything else easily transportable. Recently I have seen a miniature tent which makes a delightful alternative to a doll's house. A number of the artisans have had to supplement their income with other professions, thus becoming part time artisans, while others have resorted to selling canvas bags and back packs. The best shop is in the square of Salih Tala'i Mosque at the entrance of the Sharia Khayyamiyya.



Tentmaker's Bazaar. Photo: Chip Vincent/ARCE

Tent making is appliqué or the art of cutting and sculpturing pieces of colored fabric and sewing them onto a background piece of cloth. There seems to be a lack of appliqué work in museums but it was probably invented by the Persians and traveled westward towards Europe with the invading Turks. By the time of the Crusades mention can be found of richly worked tents and horse trappings, maybe a combination of embroidery as well. This is most clearly seen in piece of Count Karl Gustaf Wrangel's tent preserved in Skolkloster Castle in Sweden. Agnes Geijer in her book *Oriental Textiles in Sweden* states that tent pieces "bear witness to such expert skill that they must undoubtedly have a long tradition behind them." Several pieces are also preserved in the Islamic Museum in Cairo.

The early tent makers used basic colors such as black, blue, green, red and white. As designs developed many colors have been incorporated. There are several distinct styles of design: the traditional Islamic geometric designs where the grids all interlock and overlay to emphasize the indivisibility of God; the calligraphic style which uses intricately lettered verses from the Koran; the Pharaonic patterns, often bright but if the theme is simple and the colors balanced they can be lovely; and the folkloric designs

depicting delightful interpretations of village and Cairene life in a freer art style. Orders are taken even with your own design and colored fabric.

Today tents are still used to supplement space. Hotels will erect them for various functions and they are also used for private entertainment, also. Often a tent will be seen pitched in a street signifying a funeral. They are huge square structures made of tall wooden poles or beams onto which the colorful panels are spread out and tied together to form walls and a roof. Unfortunately, fewer and fewer craftsmen are trained today. At the Wakalet al Ghouri there is a program that apprentices young boys and each tentmaker also has a work shop in which he trains youngsters. There are also other tent makers nearby in Sharia Darb al Ahmar and the surrounding area.

Reiterating Douglas Sladen's words of 1911, "You cannot leave Cairo without visiting the tent maker's Bazaar....," 1996 should be the year ARCE members cannot leave Cairo without visiting the same Bazaar. This area, just outside the Bab Zuwayla, has become a focal point for ARCE's Egyptian Antiquities Project with conservation projects underway at the Sufi establishment of the Zawiya-Sabil of Farag Ibn Barquq, and at the Fatimid Mosque of Salih Tala'i. Work is also underway at the great gate of Bab Zuwayla itself and just inside it at the Sabil-Kutaab of Nafisa Bayda. ARCE is also preparing conservation plans for the Mamluke-Ottoman palace of Bayt al-Razzaz, which is further along the Darb al Ahmar. The area is a ten minute walk from the Citadel or the Mosque of Sultan Hasan in one direction, the Islamic Museum in the west and the Khan al Khalili in the north. Each of these walks will add spice and entertainment to your mission, along with many opportunities to visit other Islamic buildings along the way. ♣

## NEWS FROM NEW YORK

CONTINUED FROM PAGE THREE

discounted price to ARCE members of 20% off the listed price of \$29.95 or \$23.95. You can obtain a copy by sending us a check for \$28.95 which includes \$5.00 for first-class postage and handling.

### HOW TO REFURBISH AN OFFICE WITHOUT A BUDGET

When ARCE moved in December 1994 its executive offices from New York University, which had acted as its host for eight years, it had almost no furniture or furnishings of its own. As a matter of fact, its office possessions consisted of a small prayer rug, two desks, three chairs, two lamps, five file cabinets, and two bookshelves. As for wall hangings, it owned a handsome poster of the production of "Aida" at the Metropolitan Opera that had been given to by Jay Walz, former New York Times correspondent in Egypt, some years ago, assorted exhibition posters, and old maps of Cairo that had accumulated over the years.

All other furniture that ARCE had used in order to administer its national operations was borrowed from the host institutions. When ARCE moved into a much larger private office space, what was it to do about furnishings?

We put out a call for help, and the response proved generous and heartening. First of all, New York University allowed us to go to the university's used furniture stores and take whatever might be useful. Catherine Clyne and Terry Walz toured the storage basement and selected four old leather-upholstered armchairs, a small metal desk, a steel bookshelf, two wood side tables. At a chance meeting at Ted Halkedis' apartment in Manhattan, Terry met Robert Buck, Director of the Brooklyn Museum, and mentioned the fact that ARCE had a large office to furnish and no furniture. Mr. Buck invited him and Catherine to visit the Brooklyn Museum basement and see if any of its

old and discarded furniture was serviceable. They did on a cold January day in 1995 and selected two large oak conference tables, two beautiful oak file cabinets, two old wooden bookshelves, and three metal armchairs.

One of our New York members, Vici LaSala, sent two old maps of Egypt, which we put in prominent positions in the director's office. These were D'Anville's map of "Aegyptus Antiqua" (the 1794 re-issue), and Tallis's map of Egypt, from his "Illustrated Atlas of the World, 1851; Bruce Ludwig, an ARCE Governor, stopped by one day and produced a check with which we were able to buy a handsome area rug for the Director's office and to refinish the floors of Catherine's and the main offices; Mrs. Betty Susa, Terry's aunt, vacated her large Manhattan apartment in November and donated two Victorian sidechairs, two large green vase lamps, three wooden bookshelves, two round side tables; Donald Spanel at The Brooklyn Museum promised copies of two photographs from the Egyptian Department's famed collection of old photographs of Egypt; the Egyptian Department at the Metropolitan Museum gave a poster of the "Egyptian Bestiary" exhibition; Nancy Thomas and the Los Angeles County Museum of Art donated a poster of "The American Discovery of Ancient Egypt" exhibition (co-organized by ARCE); The New York Public Library donated a signed copy of the poster for its exhibition "Up-to-Tut: The Birth and Development of Egyptology"; the North Texas chapter of ARCE donated one of its handsome fund-raising posters; and Catherine Clyne returned from a holiday in Berlin last August bearing a poster of "Nerfertiti" which formed a suitable companion to the "Aida" poster.

The office thus exudes a collective warmth thanks to the happy melange of its members' donations. ♣

Terry Walz

## BUYING FOR THE HOME

CONTINUED FROM PAGE ONE

clothing for the harim from the finest shops in Paris.

Ismail's taste for things European was not limited to just things—he was interested in European ideas as well. Having studied in Europe, he was keen on providing his children with European governesses. Although some European tutors had entered the royal harim during the reign of Muhammed Ali, this practice did not take hold until the reign of Ismail. According to the memoirs of two governesses, both Ismail and his wives took great interest in their children's education.

### SPREAD OF CONSUMERISM AND ADVERTISING

The new ideas, products, gadgets, and services which Ismail brought to his home spread to the upper classes over the course of the last decades of the 19th century. The upper class began moving to new Europeanized neighborhoods, building European style homes filled with European furniture and knick knacks, and providing their daughters with a new style of education. Ismail and the ruling elite improved Azbakiyya square and gardens, making it the hub from which all new roads radiated. They developed the adjoining area, Ismailiyya, where land was given away to those who would build a suitable domicile. These areas were the first to receive new services such as running water, gas lighting, electricity, and telephone service. As the Europeans and Europeanized element took over these quarters, the emerging bourgeoisie moved to new quarters to the north, where less expensive versions of the new housing and furnishings could be sought.

New entertainment became available for those who could afford it. The Cairo Opera House had its grand

opening in 1871 with Verdi's opera *Aida*. Another form of amusement for the Europeans and Europeanized upper classes were the sporting clubs of Cairo and Alexandria. Obviously only a small percentage of Egyptians could afford such luxury, but there were other new alternatives for amusement. New parks, gardens, and grottoes sprung up in not only the Europeanized quarter, but also in the new middle class suburbs. These were the sites of concerts, cafes, al fresco theatre, and street performances.

The zoological gardens in Giza also offered Cairenes another form of amusement. The intricate gardens and tessellated pavement were laid out during the reign of Ismail, and the zoo opened later. By 1901, it housed almost 800 animals with visitation that year amounting to about 53,000. In an effort to make the zoo more accessible to the masses the price was reduced from 2 pt to ½ pt, and the number of visitors increased 340% between 1904 and 1906.

The study of advertising mirrors the changes underway during this period. The earliest ads which I examined came from 1865 and 1866 in *al-Waqac-al-misriyya*, the official paper of the government. Like the newspaper itself, its advertisements are quite verbose and stilted in style. They contain text only, i.e. there are no drawings, sketches, fancy borders, or pictures. Most of the ads follow a formula whereby they provide information on what is being sold, whom prospective buyers must contact by a given date, and conclude by stating that goods will go to the highest bidder adhering to specified terms.

Over the course of time advertising gets more diversified. I compared advertising in the women's press which emerged in the last years of the 19th century and the mainstream press; and, in particular, I compared the advertisements in *Anis al-jalis* with those in *al-Muayyid*. What I

found, at least up to 1914, was that there was more similarity rather than difference. Ads get increasingly sophisticated in both. Borders, new types of print, sketches, and non-formula type advertisements begin to emerge. The idea is not to attract a few high bidders, but rather to sell quantity, offering 'the utmost in reasonable prices.' There are also new groups of advertisers—no longer just booksellers and people selling pieces of property—which still exist, but now there are specialty stores selling new products like pianos, phonographs, and electric lights. Additionally, some specialty stores which existed prior to this time now sell old products with a new twist, e.g. jewelers offering European style clocks and watches.

Clothing stores began to offer European cloths and ready-made clothes in the latest European styles. The latter was possible due to advances in dressmaking technology, e.g. dress patterns, the tape measure, and the sewing machine—thus making it possible for women to keep up with the latest continental fashions. Hassan Bey announced to his customers reading *al-Saada* in 1902 that his store had all kinds of fabrics—silks, broadcloth, and satin in addition to the latest clothing from the best companies in Europe,—and all this at the most reasonable of prices. The new department stores offered these items and more. A 1902 ad for Walker and Meimarachi Ltd. (*al-Saada*) boasted that it was the biggest and greatest storehouse of products in Egypt, carrying the latest styles, furniture, clothing, household furnishings, spiritual beverages, and nutritive substances of the best sort.

New and modernized professional services began to advertise in the papers—e. g. doctors, dentists and lawyers. Not surprisingly most of the doctors advertising in *Anis al-jails* were gynecologists, obstetricians, and



those specializing in the care of women and children. Nevertheless, in the mainstream press as well, this same group of doctors represented a large portion of doctors who advertised.

The largest boom in advertising by the turn of the century, however, was in pharmacies, medications, and health/beauty products. I anticipated that there would be a much greater difference in both the quantity and content of these ads between *Anis al-jalis* and *al-Muayyid*, but I did not find that to be the case. At least up to 1914, most health and beauty products were geared toward both men and women. The distinction between health, beauty, and even foods/beverages was a blurred one—one could add vitamins to his/her hair to preserve its beauty and increase his/her strength by drinking wine.

The post-1914 advertisements reflect a trend toward more pictures, more ornate advertisements, and more specialization. We begin to see ads that specifically address women, such as one in 1915 (*al-Lata'if al-Musawwara*) for a clothing store—in large letters it says “*ayyuha-al-Sayyida*”—the equivalent of “attention ladies”—in order to announce the arrival of summer clothing. We also start to see more familiar names like Westinghouse, Kodak, and Grapenuts.

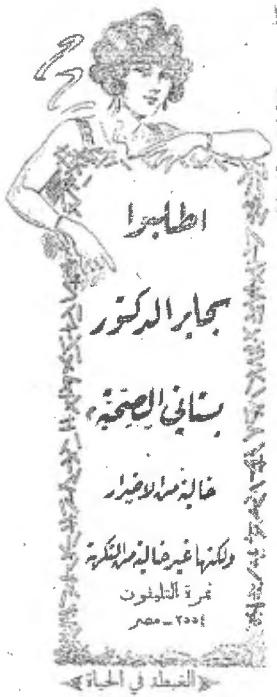


Here we see an advertisement from 1922 (*al-Lata'if al-Musawwara*) in which a woman is holding the Kodak camera, and the header reads, “Don't let the good times pass, keep them forever with Kodak.” The text explains how easy it is to use the camera—it takes just minutes to learn. One need only bring in the negatives, and Kodak will produce the pictures—no dark room necessary. The ad then enjoins readers to request a free catalog. Finally, we find that the location of the store is in the fashionable part of Cairo, Opera Square in Azbakiyya and the chic area of Sherif Street in Alexandria. What I find interesting about the ad is that the woman's forearms are exposed, yet she is wearing a *tarha* and *yashmak*.

Interestingly enough the “Kodak girl” from the previous year is seen standing full length, in Western clothing—probably the same Kodak girl used in Western ads.

The next three advertisements are all for one brand of cigarettes—the healthy one of Dr. Bustani—appearing in 1922 in *al-Lata'if al-Musawwara*. The first two clearly use women both to depict the glamour of smoking and to appeal to women smokers. In the first of this series, we see an attractive woman with a modern hairstyle and sleeveless dress, smoking a cigarette and hovering over the text of the advertisement. The text reads, “Ask for Dr. Bustani's healthy cigarettes, free from harm, but not from flavor.”

The second advertisement for Dr. Bustani's healthy cigarettes also employs the image of a beautiful woman. Here she is surrounded by smoke, and the boldface text reads, “The tobacco which you will always smoke is (Dr. Bustani's) Healthy Tobacco.” We are told this healthy tobacco is void of lethal toxins, toxins which can have an impact after sixty cigarettes. The text also points out that Healthy Tobacco cigarettes are



sold everywhere, for both men and women.

The third advertisement of this series is of text only and it calls upon the reader to smoke this brand for the sake of his/her interests and the interests of his/her children. It reminds the readers that health is life's essential treasure and asks why one would choose a non-healthy tobacco. The advertisements then warn against the dangers of machine-made cigarettes, stating that the smoker knows nothing about the process by which they were



produced. This is why the reader should smoke (Dr. Bustani's) Healthy Cigarettes, which are scientifically and medically guaranteed to be void of the dangerous elements found in other cigarettes.

CRITIQUE OF NEW PATTERNS

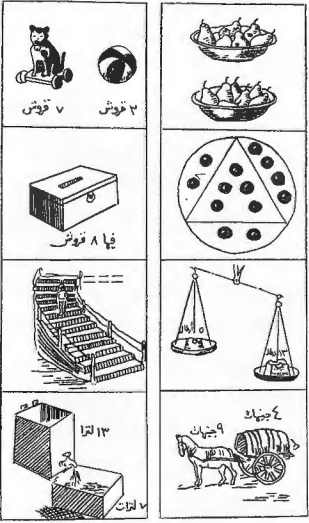
The response by both Egyptians and foreigners to these changing patterns in consumption was not wholeheartedly positive. Perhaps one of the most interesting critiques comes to us in the form of a story. Muhammed al-Muwaylihi's *Hadith 'Isa ibn Hisham* is an amusing Rip Van Winklesque story of a Pasha from the days of Muhammed Ali who rises from the dead in the last years of the 19th century who encounters a writer, 'Isa Ibn Hisham. The new protagonists have a series of adventures which lead them through the revamped police system, the new courts, the new neighborhoods, the new doctors, the new professions, and even the new clubs. Muwaylihi uses the Pasha's astonishment over the changes and 'Isa's explanations as a mechanism for criticizing the blind adoption of western clothing, habits, and customs. Muwaylihi is not completely against the adoption of some Westernisms, for example the press, but he is against blind incitation of all things Western, without consideration of Egyptian culture. Muwaylihi is not alone in this critique. The press as well contains a good deal of criticism of new patterns of consumption.

EDUCATION AND CURRICULUM

Ismail understood the importance of education and educational reform. His grandfather Muhammed Ali had inaugurated the modern educational system in Egypt in order to meet his developmental needs, but his successors Abbas and Said had allowed many of the schools to fall into disuse or to be shut down. Ismail revitalized the educational system and brought

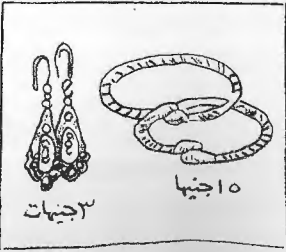
it under greater governmental control. Moreover, Ismail was committed to the education of women, and with the opening of the Siyufiah School in 1873 he gave Egyptian parents an alternative to home schooling, missionary education, and the traditional *kuttah*.

In terms of what was being taught in the girls' schools, the subjects which most interest me are morals, hygiene, home economics, and mathematics. As for the latter, I had difficulty locating textbooks specifically for girls during my period of study. I did examine several which were used in higher primary and elementary schools between 1898 and 1938. These texts all contain sections dealing with money, weights, measures, and conversions of currency; and some of them employ girls in both



the illustrations and the texts.

In this 1924 elementary text you can see how weights, measures, and money were all taught in the classroom.



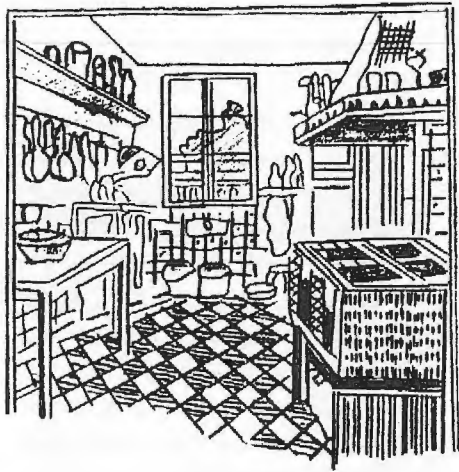
From the same textbook you can see that there are items specifically geared toward girls. I had more success finding texts specifically for girls in morals, hygiene, and home economics. Morals texts, e.g. Rakhaa and Hamdi's 1918 *A Book of Morals for Girls* carefully outlined the appropriate behavior for young ladies: they are calm, polite, they don't scream, their clothes and hair are clean, they sit up straight, they don't miss class, they don't stray outside the route of necessary walks, they don't spend too much time visiting when they could be working in the home, and they say please and thank you when addressing others. The pictures which follow the text depict mothers in Victorian dress, fathers in European suits, and children in Western clothes, surrounded by European furniture, art and gadgets. The book also tells girls what not to do: engage in folk medicine, visit tombs, and participate in the *zar*. Furthermore, the book encourages women to have all the appropriate items in their homes so that they are not forced to borrow from their friends—i.e. a woman must know what and how much to buy. Finally, the book lauds consumption for certain women, but teaches that this lifestyle is not for all women. This lesson is conveyed in an allegorical story in which two city girls visit a farm and meet a young peasant girl. After learning what her life is like, one of the two city girls asks if the peasant girl has been to Cairo and if she would like to live with them, saying: “Come with us and live in Cairo. Indeed life there is beautiful. We have a big house lit with electricity and furnished with the best furnishings. We have a lot of servants, good food, nice clothes, and a carriage which we have fun in sometimes.” The peasant girl explains that she prefers her simple life to the cramped life of the city. When the

two astonished city girls tell their father the story, he explains to them that the peasants are active and content, and that those in the city have them to thank for their wealth. They are the source of happiness.

The most interesting set of books I have examined are those on home economics. I examined 3 different textbooks, all of which place a great deal of emphasis on what the proper home should look like and what must be bought in order to have a proper household. Sketches accompany most of these chapters in two of the books.

All three elaborate the divisions of the house and clearly define what is necessary for the foyer, the sitting room, the salon, the dining room, the den, the library, the bedroom, the bathroom and dressing area, the kitchen and pantry, the lavatory, the washroom, and the courtyard. The accompanying sketches all depict European-style furniture (mostly Louis XIV), electric lighting, European knick knacks, wall clocks, carpets—even bearskin rugs, mantles with mirrors, portraits of the lady of the house, tea services, pianos, ornate drapes, tables covered with table clothes, vases, candelabras, and statues.

These sketches from a 1910 text depict the woman of the kitchen and a proper kitchen. Although some of



the texts claimed that this information was not just for the wealthy, clearly everything in the illustrations defies this disclaimer.

The dining room received a great deal of attention in these texts. Francis Mikhail, an author of two books, goes into painstaking detail on what kind of napkins, tablecloths, dishes, and utensils are needed for different types of meals. For example, at breakfast the table should be covered with a red or blue floral tablecloth, and the napkins should be smaller than the usual ones, but larger than tea napkins. Placemats, resembling single handkerchiefs should be placed at each setting. A cup and saucer is placed by each dish, and then the knife. As for the spoon and the napkin, they are placed next to the cup. In the middle of the table there is a small tray for condiments—the milk, chocolate, coffee, sugar, cream, honey, salt shaker, and the netting to protect the *fawatir* and croissants. He then describes the guest table, lunch table, and 5 o'clock tea table.

Mikhail even goes into detail on the proper way to fold napkins.

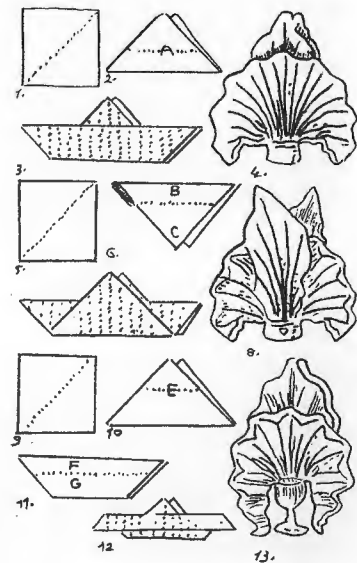
He also includes a chart of necessary utensils including how much it costs for the simple model and how much for the fancy one.

Another common ingredient in all three textbooks is how to keep track

of household finances, complete with instructions on how to make registers of household income and expenses. This record-keeping was the responsibility of a good wife.

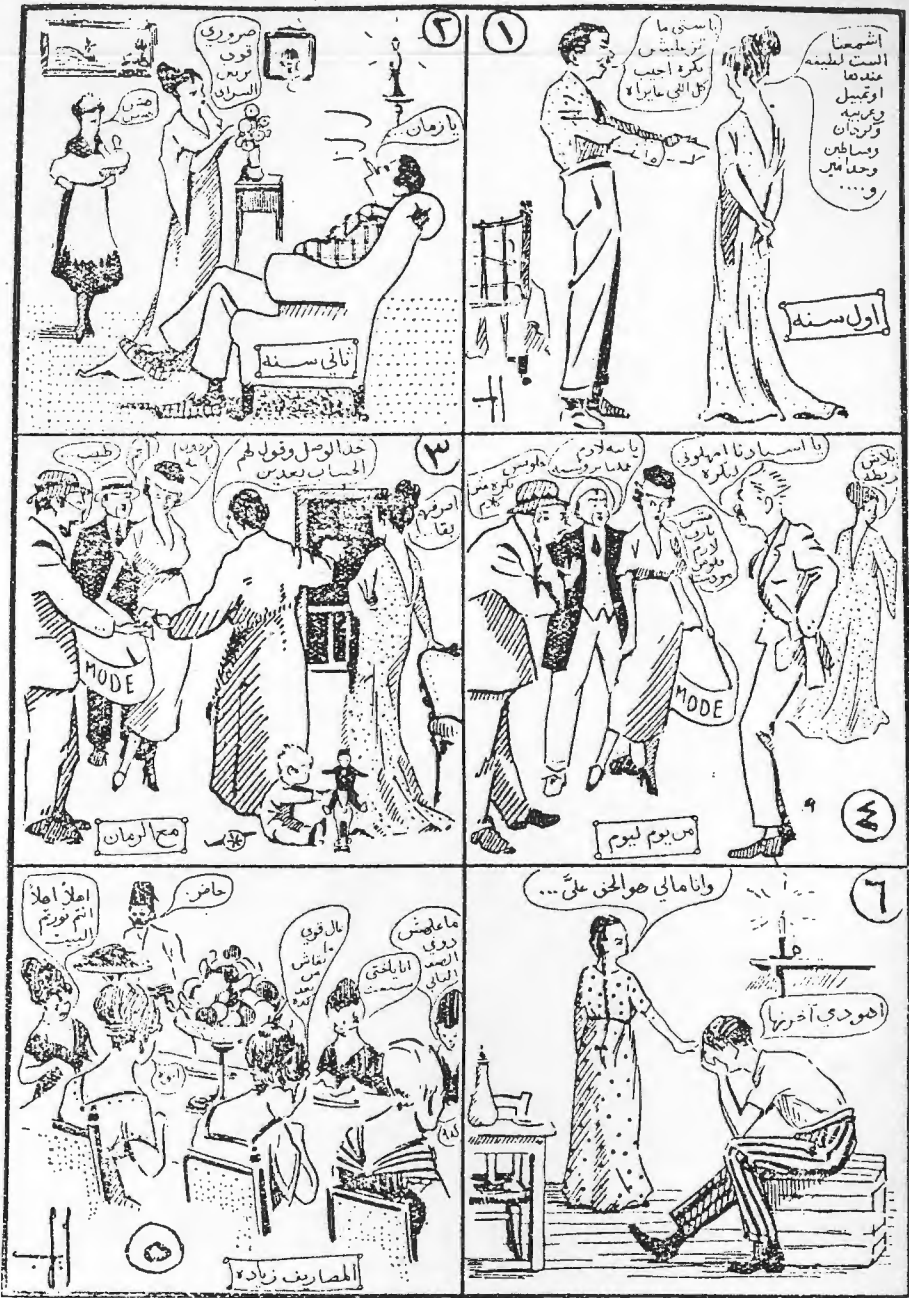
While girls who attended higher primary schools learned morals and home economics, girls who attended elementary schools learned only hygiene. Although hygiene was part of the curriculum of both schools, this class served the function of all three for those in elementary schools. Elementary school girls learned table manners, while higher primary girls learned how to set the proper table.

As you can see from these two sketches taken from a 1918 text for *kuttab*s, cleanliness was an important concern—the picture of the proper girl is reminiscent of one I saw in the book of morals—but the caption was different and there was no shoddy girl to compare her with. In comparison, the higher primary school girl read a hygiene text which not only included basic health information, but also consumer tips on what products to buy—e.g. the Burroughs-Wellcome syringe, and Nestle's baby formula. To be a good mother she not only needed to know how to raise healthy children and care for sick ones, but she also needed to buy the proper products to do so.



All of the books encourage a proper work ethic, and the home economics texts in particular spell out the rights and duties of the lord and lady of the house. According to a 1914 text [*Ifatat al-bayt*], the mission of the married couple is defined: "the man undertakes outside work, exerting himself and taking his work seriously in order to provide sustenance for his children; the woman is concerned with internal matters, she judiciously uses the money provided for her, which is returned to the family with ease, harmony and comfort."

I will close with the following cartoon, which appeared in *al-Lata'if al-Musawwara* on March 24, 1919, and which clearly demonstrates this duality. The first frame depicts a couple in their first year of marriage. The woman is complaining about not having enough material goods and her husband promises to bring her everything which she desires. The second frame takes us to the next year where she has a servant caring for the baby, the house appears to have more creature comforts, and the husband is smoking a cigarette, while the wife asks for more. Frames three and four depict more consumerism, but we also see that the debts are accumulating. Frame five depicts a dinner party with increasing expenses and finally, in frame six, the wife has driven them to poverty.



ERRATA Please note the following errors in the December 1995 NARCE: On p. 6, Exhibition News, the author's name should read Edna R. Russmann, not Russman, the picture is that of a recumbent lion, not a lion cub. On page 10, the last paragraph should read: The next exhibition in this Egyptian mini-museum will be Textiles of Late Antiquity (Dec. 14, 1995 through March 1996). It will offer a rare opportunity to see decorated fabrics and garments of Egypt's Late Antique (or "Coptic") Period, from the Metropolitan's almost legendary collection, very little of which has ever been on view. Following that, a major Amarna event will be spearheaded by The Royal Women of Amarna (Fall 1996 into early 1997). This exhibition, which will feature loans of important objects from European and American museums, has been scheduled to coincide with the opening of a new installation of the Metropolitan's own collection of Amarna art.

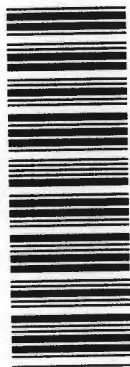




30 EAST 20TH STREET, SUITE 401  
NEW YORK, NY 10003-1310



Collège de France  
Egyptologie



2025 720

College De France  
Cabinet Egyptologie  
11 Place Marcelin-Berthelot  
V Paris  
FRANCE

## H O L D   T H E   D A T E

### ARCE/NY PUBLIC PROGRAMS SYMPOSIUM

#### ROYAL PTOLEMIES

Carmen Arnold-Biucchi, Janet Johnson, Andrew Stewart, Richard Hazzard, Robert S. Bianchi. Plus an exhibition of Ptolemaic coins, courtesy Amer. Numismatic Soc., Amer. Acad. of Arts and Letters Auditorium. May 25, 10 am-4 pm. Reserve by May 17.

#### LECTURES

##### ANCIENT EVENINGS WITH EDNA R. RUSSMANN

Four lectures on the art of Ancient Egypt: Hands and Hearts, Mar. 7; Art as Language, Language as Art, Mar. 14; The Human Dimension, Mar. 21; Conservatism and Creativity, Mar. 28; Uris Center Aud., Metropolitan Museum of Art, 6 p.m.

##### EARLY STONE STATUARY AND THE EVOLUTION OF CANONICAL SCULPTURE IN ANCIENT EGYPT

Marianne Eaton-Krauss, Institute of Fine Arts, Mar. 20, 6 p.m.

##### DJOSER'S STEP PYRAMID COMPLEX

Florence Friedman, Uris Conf. Room, Metropolitan Museum of Art, Apr. 19 and 26, May 3 and 10, 6 p.m. ARCE, 212-529-6661.

#### EXHIBITS

##### CLEVELAND

##### PHARAOHS: TREASURES OF EGYPTIAN ART FROM THE LOUVRE

Many objects never shown here, such as the Pair Statuette of Akhenaten and Nefertiti. Cleveland Museum of Art, 216-421-7340, Feb. 11-April 14, 1996.

##### NEW YORK

##### TEXTILES OF LATE ANTIQUITY, (4-7 CEN. A.D.)

Textiles from the permanent collection, shown for the first time. Special Exhibition Gallery of Egyptian Art, The Metropolitan Museum of Art, 212-879-5500. Through April 1996.

##### PHILADELPHIA

##### THE EGYPTIAN MUMMY: SECRETS AND SCIENCE

Ideas about life after death and disease patterns. Ongoing. Univ. of Pennsylvania Museum of Archaeology and Anthropology, 215-898-4000.

##### ST. LOUIS

##### AMERICAN DISCOVERY OF ANCIENT EGYPT

American excavation efforts in Egypt, documented by photos; also objects from 4000 BC-AD 395, St. Louis Museum of Art, 314-721-0067, Feb. 29-May, 1996, Indianapolis Museum of Art, July 13-Sept. 29, 1996.

##### WASHINGTON, D.C.

##### RIVALRY AND POWER: ART OF THE BOOK OF THE 14TH CENTURY.

Calligraphy and manuscript traditions of Mongols and Mamluks, Sackler Gallery, Smithsonian Inst., 202-978-8100, through May 1996.

#### SYMPOSIUM

##### NEW YORK LAW AND ETHICS IN ANCIENT EGYPT

The Charles and Elizabeth Holman Symposium on Ancient Egypt. Speakers: Emily Teeter, Frank Yurco, Richard Jasnow. McNally Amphitheater, Fordham University School of Law, 212-636-6390, 9-5 p.m., Mar. 15.

#### LECTURES

##### BOSTON

##### BENEATH THE SAND: EXPLORING EGYPT WITH REMOTE SENSING.

Farouk el-Baz, The Museum of Fine Arts, 617-369-3329, 7:30 p.m. April 10.

##### MUMMIFICATION: RESURRECTION OF AN ANCIENT ART

Bob Brier, The Museum of Fine Arts, 617-369-3329, Reception: 6:30 p.m., Lecture, 7:30 p.m., May 17.

##### CLEVELAND

##### THE TOMB OF RAMESSES II

Kent R. Weeks, Cleveland Museum of Art, 216-421-7340, 7 p.m., Mar. 26, For tix, call: 1-800-766-7048.

##### DALLAS

##### EGYPTIAN GRAFFITI

Donald P. Ryan, Heroy Hall, SMU, 7:30 p.m. Mar. 15, NT/ARCE. 214-327-5140.

##### PHILADELPHIA

##### TEMPLES, TOMBS AND HOMICIDE: ARCHAEOLOGY AND MURDER IN THE LAND OF THE PHARAOHS.

Mystery writer and Egyptologist Barbara Mertz speaks about her Amelia Peabody character, how she researches and uses archaeology in her mystery series. Univ. of Pennsylvania Museum of Archaeology and Anthro., 215-898-4000, 6:30 p.m., Mar. 22.

##### TUCSON

##### THE TOMBS OF RAMESSES THE GREAT

Kent R. Weeks, ARCE/AZ, 520-721-0076, Mar. 20.